

555

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A WEEKLY JOURNAL.

DEVOTED TO

MUSIC AND THE DRAMATIC ARTS.



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MINNIE V. VANDERVEER.

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—A WEEKLY PAPER—

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NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than seven and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

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WHAT is expected of a poor musician in the Austrian provinces may best be learned from the following advertisement in a musical paper from Vienna: "Musicians wanted for a theatre orchestra in a country town. Applicants must also be able to do odd jobs at paper hanging, scene painting and stage carpentering. Contract annual."

THIS is the opening night of the Metropolitan Opera House. Wagner's *chef d'œuvre*, "Tristan und Isolde," is the attraction, and the house is sold out to the last seat. Everything seems to promise well for a glorious beginning of a glorious and most successful season. The star of German opera, and more especially of Wagner's music-drama, is still ascending.

M. GEORGE H. WILSON, the able musical critic of the Boston *Traveller* and the analytical writer for the Boston Music Hall programs, prefaces his work for the opening musical season in the musical column of his paper with an article which is well worth reading and which for sincerity of language and earnestness of purpose is deserving of the imitation of all his frères. We quote from it, for the benefit of the latter and of our readers, the following passage:

Music has purpose in this generation; it is worthy the best thought of the best minds, and while the article certainly will not encourage preaching, it will as certainly "lend a hand" in any worthy direction. The demand, then, which the *Traveller* wishes to create (extend would be more polite) is for an earnest consideration of music in all its bearings among that much-maligned class, the readers of the daily newspaper.

OUR esteemed correspondents are herewith reminded of the fact that the New York musical season has opened, and that it will bring in due course such an *embarras de richesse* of material which has claims to critical consideration in the columns of THE MUSICAL COURIER that our space will be crowded with important local matters to its utmost capacity. We therefore request correspondents to be as brief and concise as possible, and to report only such musical proceedings as are of interest to the general musical reader. Matter intended for publication in the current week ought to reach this office not later than Monday forenoon. Later information of special importance is requested by telegraph up to 10 A. M. on Tuesday.

THE question of "woman as a composer," which has frequently been considered in these columns, will shortly agitate the Berlin musical critics. We learn from Germany that a Miss Mary Wurm, of London, a pupil of Clara Schumann and Carl Reinecke, will on the 5th inst. give a concert at the Berlin Sing Academy at which the program will consist entirely of the works of the fair concert-giver. Among other works she will play her own piano concerto with orchestral accompaniment and will conduct the Philharmonic orchestra in the performance of her "Concert Overture." We are eager to see what such Berlin critics as Ehrlich, Lessmann and a few others have to say about Miss Wurm as a composer, pianist and conductor and will keep our readers informed.

THE news is making the rounds of the German papers that Director Julius Hofmann, of the Cologne City Theatre, sought to prevent the departure of several of the members of the Metropolitan Opera-House personnel shortly before they were to leave Bremen for this city, the reason alleged for such proceeding being that they had broken their contract with him. He triumphantly says that he exacted from each of the poor chorus fellows a fine of 400 marks (\$100) before he would allow them to depart for their new home and that the amount thus realized he had handed over to the new theatre pension fund of Cologne. Upon inquiry of Mr. Stanton and various members of the chorus we learn that there is absolutely no truth in the whole matter, and that Director Hofmann, who is one of the smartest managers in Germany, made use of the story for the purpose of some free advertising, which he received in ample and, to him, certainly most gratifying measure.

OUR esteemed contemporary the Paris *Ménestrel* is nothing if not well informed. In the last issue, just received, we read the following interesting item: "The tenor Gayarre is certainly modest. Do you know that at this very moment he has begun at the New York Academy of Music a series of performances, for which he is nightly to receive the fabulous fixed sum of 10,000 francs and 12 per cent. of the receipts taken in above the expenses? He has insisted on being paid for the first twenty-five performances in advance, and the tournée is to embrace fifty performances in the different

towns of the States. And on these extravagant conditions he has still found a manager." Now all this reads very nicely in Paris, but when we in New York see it we certainly are forced to laugh, for at the Academy of Music nightly the big water tank plays an important part in the performance of "A Dark Secret," and as for Gayarre nobody has seen him yet in this vicinity. Moreover, New York managers are not as big fools as the editors of some foreign papers evidently think them to be or are themselves.

S Horace Greeley once remarked concerning the currency problem in *post-bellum* days, "The way to resume is to resume," so THE MUSICAL COURIER would say of American music: "The way to foster the American muse is to foster." Few composers are so surcharged with musical thoughts or publishers overstocked with dollars that they must write or publish or explode, and so, if we would speedily usher in the day of an American school of composition, we must not smother the beacon lights which are kindling along our native hills, not hide our candle under a bushel, but rather place it on a candle-stick where it shall give light unto all in our musical house.

These figures of speech are suggested by the paragraph in our last issue containing the information that the Harmonic Society of Newark will produce this season Mr. Dudley Buck's cantata, "The Light of Asia." THE MUSICAL COURIER considers "The Light of Asia" a valuable work, but whether it shall prove to be of candle, gas or electric power, we trust that it will be allowed to shine at its best, so that perhaps other American composers, in the hope that their light shall also shine before men, may see their way clear to the composition of other works, that ultimately the dawn of American art may emerge into full-orbed day. This work of encouragement acts both ways; it not only stimulates our composers to better efforts, but the study of contemporaneous works—in conjunction, of course, with the older and standard masterpieces—constitutes a live issue and societies speedily feel the influence of fresh blood coursing through their veins. The present instance is an illustration. The Newark Harmonic Society has been one of the strongest organizations in the country; it has done valiant service for over thirty-five years; has been reared on the great works of Händel, Mendelssohn and others, having sung nearly all of them time and again in excellent style, and yet for several years the society has been running down in membership and interest until, out of over 300 active members, only about seventy-five responded this year at the first rehearsal. The board of directors announced that their policy would be changed in some respects, notably in regard to the production of American works, and already a new spirit of enthusiasm has been aroused, applications for membership are rapidly coming in, and the old society is renewing its youth in a manner which not only gives promise of a vigorous and useful future, but furnishes unmistakable evidence that a live issue on well-defined, legitimate lines is the best and only policy for all societies, old or young.

THE MUSICAL COURIER is glad to know that at last "The Light of Asia" is to have a "shine" in its complete form—that is, with full orchestra, chorus and competent soloists. The new conductor, Mr. E. M. Bowman, well known to our readers as one of the original instigators of the now popular policy of the M. T. N. A. in behalf of American composers, is the mainspring of the society's new policy, and it is not too much to expect that he will carry into the campaign the same zeal, energy and magnetism which he has unselfishly devoted for years to the cause of the M. T. N. A. and its higher court, the A. C. M.

WE have before us a copy of the Chicago *News*, containing Mr. W. S. B. Mathew's "Grover Cleveland Welcome March" in E flat. If the President were a musician, or even a musical amateur, he would certainly not hesitate to sue the musical critic of the *News* for libel, for nothing less will fitly express the insult heaped upon a man by the dedication of such a piece of "rot" as is this "Welcome March." And this musical (?) production, it is claimed, has emanated from the scholastic and imaginative *caput* of a Western critic who presumes to sit in judgment upon the works of foreign and native writers. What a chaotic condition of musical erudition and inspiration the mind of this colossus must be in only he can adequately surmise who is granted the privilege of gazing upon this masterpiece of musical composition, and that this may be accomplished by more than the casual musical reader of the Chicago *News* we have clipped the "Welcome March" and pasted it on one of the walls of THE MUSICAL COURIER sanctum,

where it may be beheld *ad majorem gloriam* of its author.

The fact to be deplored, however, is that compositions of real merit are at the mercy of such pseudo critics! It seems incompatible with all laws of mental or moral philosophy that a mind which in the throes of inspiration can conceive such "rot" can in its normal condition possess one iota of appreciation of true art.

When one recalls the complacent manner in which this same composer-critic condemned, ignored and damned with pianissimo praise the works of native composers at Indianapolis, it makes one's blood boil with indignation to feel that good musicians are at the mercy of such persons, whose true status is exhibited in their infantile efforts at composition rather than by their verbose handling of words and noising of technical terms.

There can be no shafts too sharp to be directed against this lamentable usurpation of the critic's functions by a class of pseudo musicians whose works speak louder in their own condemnation than their words do in the condemnation of others.

The Last Resting-Place of Mozart.

DÜSSELDORF, GERMANY, September 13.
THE recent agitation in Europe in regard to the last resting-place of Mozart brings to mind some incidents of my visit to Salzburg, where that great composer was born and spent the most of his life. While in Salzburg this summer I visited the house where Mozart was born and lived the greater part of his time. The house, a plain, three-story structure, is now occupied as a place of business below, but the best rooms above are fitted up with the articles of furniture that belonged to the renowned composer, the most interesting being his grand piano, a spinet, portraits of himself and family and a number of valuable manuscripts and autograph letters, which are in glass cases for preservation.

The rooms command a good view of the Salsak River, a small stream running with swift current through the city and just in front of the house.

At a short distance is a public square, the "Mozart Platz," in which an imposing bronze statue of the composer was erected in 1840. He is represented standing, holding a roll of music in his right hand.

Facing the square is the café house, an indifferent-looking two-story building, where Mozart frequently met his friends for a social chat. A cup of coffee may still be had there, and it is now called the Mozart Café.

Salzburg is a romantic place of about 25,000 inhabitants, situated in the heart of the Bavarian or Eastern Alps, with the two perpetually snow-capped peaks, the larger and smaller Watzmann, just in view.

The city in Mozart's time was wealthy and the home of many noble families and celebrities, among whom Mozart spent the most and happiest part of his life.

On the side of the Capuchinburg, one of the mountains overlooking the city, is a little frame house (containing his chair, table and some other pieces of furniture) in which he composed the opera "Zauberflöte," in 1791, and where the manuscript is kept. The house was removed from Vienna and brought to this quiet spot, his place of birth, for preservation and as a shrine for the lovers of Mozart, many thousands of whom yearly visit the place.

During my visit, after leaving his rooms, I made inquiries about his place of burial, but could learn nothing. No one seemed to know anything about it. The facts of the case are that he died of some contagious fever on the night of December 5, 1791, not as Kaulbach in one of his famous paintings (now on exhibition here at Schute's art gallery) has immortalized his deathbed scene, surrounded by family and friends, but alone and unattended except by strangers. His wife was seriously ill at the time and his children too small to realize the situation, and those of his family and friends who were summoned to his last moments were prevented by a severe snow-storm from reaching him in time.

So he was buried, it is supposed, in the St. Max Cemetery, in Vienna; but no marble slab or sign of any kind adorns or marks the spot, and flowers are not carried annually by loving hands and placed on his grave as in the case of Beethoven and Schubert, who lie side by side in another cemetery in the same city. The last resting-place of Mozart, therefore, is, and will always remain, involved in mystery.

CARRIE L. PARTELLO.

The "Macbeth" Music Again.

OTTAWA, Canada, October 10.

Editors Musical Courier:

"FIAT justitia ruat cœlum" appears to be the motto of your Toronto correspondent, and I must ask his acceptance of my thanks for his exercising the idea in my instance. "E. L. R." wants to know whether I will have anything more to say in the "Macbeth" matter, *et me voici*.

I have only the following remarks to make on the subject. For a number of years considerable doubt has existed as to whether Mathew Locke really wrote the music to the tragedy of "Macbeth" or not? Grove, in his "Dictionary of Music," states that "as early as the middle of last century considerable doubt existed as to the authorship of the 'Macbeth' music, some ascribing it to Purcell and others to Eccles and Lever-

idge," so that the idea is by no means a new one. Dr. Davies, of Ottawa, has in his possession a printed score of "The Music to the 'Tragedy of Macbeth,'" by Henry Purcell, published by Harrison & Sons, of Paternoster-row, London, England, bearing evidence of its having been the first publication of the work, in addition to its being in company with Purcell's music to "As You Like It" and "Twelfth Night," published by the same firm. The "Macbeth" music is arranged for four strings and four voices. These facts bear strongly in the direction of the theory that Purcell was the author, and on these lines have I made the communication to you.

I have no desire to rob poor Locke, even at this distant date, of any honor that belongs to him, and have only acted on "E. L. R.'s" maxim, *Fiat justitia, &c.* LEONATUS.

FOREIGN NOTES.

...Edvard Grieg intends to spend the winter in Paris.

...Wonder if the "Boulanger March" still retains its popularity in Paris.

...A new opera, "Loreley," by Bartholdy, will be given at the Royal Opera, Copenhagen, during the season.

...Annette Essipoff will play this winter in the larger cities of Germany, Holland, Scandinavia and Switzerland.

...From Presburg we learn that the Hummel monument was unveiled there with great ceremony on the 16th ult.

...On the hundredth anniversary of the day of Gluck's death, November 15, the two "Iphigenias" and "Armida" will be given at the Dresden court opera.

...Professor Mannstedt, formerly conductor of the Berlin Philharmonic Orchestra, has been nominated first Kapellmeister of the Wiesbaden court opera, where he recently, on the occasion of his débüt, conducted "Fidelio" with great success.

...A posthumous operatic work from the pen of Félicien David, entitled "Le Bon Fermier de Fraconville," is to be produced at Paris this season. The manuscript score had a narrow escape of being lost in the conflagration at the Opéra Comique.

...The International Exhibition which is to be held in Glasgow next year is to be opened with the performance of an "Occasional Ode," for which the words will be written by a Scotch poet and the music composed by Dr. A. Campbell Mackenzie.

...The "normal diapason" has been adopted this month for the bands of the German army. This is the same pitch used in the French army, and makes probably the only feature of harmony between the two countries. English soldiers still march to music pitched in what is known as the English diapason, although that was abandoned several years ago by many English orchestras, including that of the Royal Italian Opera.

...A curious experiment is reported from Milan, where a number of Russian gentlemen have resolved to produce their countryman Glinka's two popular operas, "Life for the Czar" and "Rousslan and Ludmilla." The news is from a questionable source, and it will be strange if the scheme is carried out, though there are so many lyrical theatres in Milan that a place for such experiments would not be difficult to find.

...A curious fact discovered by Theodore Bent in the theatre unearthed on the island of Thasos was the disappearance of the players from the "orchestra" at some time during the Roman occupation and the advance of the audience into the vacant space. The "pit," as it is still called in England, was found blocked up with stone seats inscribed with the names of citizens, but these seats are evidently newer than the chairs of the amphitheatre above.

...The following deaths are announced: At Paris, it appears by suicide, Mr. Brandus, the well-known French music publisher, and for many years the publisher of the *Revue et Gazette Musicale*. At Sesto, aged forty-five, Adelina Peri Gomes, wife of the opera composer Carlos Gomes, and a well-known pianist, formerly pupil of the Milan Conservatoire. At Stockholm, Hedwige Willman, a famous Swedish opera singer, and at Strassburg, Louis Edel, aged seventy-seven, the celebrated bell-founder, and seventh in descent from Melchior Edel, whose firm dates back to 1617.

...The following are Hans von Bülow's programs for the first five concerts of the Berlin Philharmonic Society conducted by him: First program—Mozart's "Jupiter" symphony, Haydn's fifth symphony in D Major and Beethoven's "Eroica" symphony. Second program—Wagner's "Faust" overture, Chopin's E minor piano concerto in the Tausig edition, played by Eugène d'Albert; "Dramatic Overture," by D'Albert (new), conducted by the composer; piano solos; "Roma," orchestral suite by Bizet and an orchestral number by Goldmark. Third program—Bazzini's "Lear" overture (new), Sgambati's piano concerto, played by the composer; Raff's "Geisterreigen," from the "Autumn" symphony; Nicold's "Chase After Fortune," for orchestra, and Brahms's F major symphony. In the fourth concert Mrs. Moran-Olden will sing the "Ocean" aria from "Oberon"; Concertmaster Brodsky, of Leipsic, will play the Brahms violin concerto, and the orchestral numbers will be Berlioz's "Corsair" overture, a Norwegian rhapsody by Svendsen and Mendelssohn's "Scotch" symphony. In the fifth concert Dvorak's "Husitzka" overture, a new symphonic fantasia for orchestra by R. Strauss, conducted by the composer, and Reinecke's variations on the chorale "A Stronghold Sure" will be the orchestral numbers, while Bern. Stavenhagen will interpret Beethoven's C minor piano concerto.

...Peter Cornelius's masterly comic opera "Der Barbier von Bagdad," already firmly established in the répertoires of the opera-houses of Munich and Hamburg, is now in course of being mounted also at Dresden, Cologne, Cassel and Prague. Cornelius, who also wrote two serious operas, was an adherent to the so-called New German school of music. He was an intimate friend of Liszt, under whose auspices "Der Barbier von Bagdad" was first produced at Weimar in 1858, where it was very coldly received by the public. This fact greatly disgusted Liszt, and is said to have contributed not a little to his finally quitting his post of conductor at the Weimar Hof-Theatre. The generous-minded pianist-composer had, however, the satisfaction of finding the accuracy of his judgment confirmed in the subsequent enthusiastic reception of his friend's *chef-d'œuvre* at Munich. Not so the genial composer himself, who died some years previous to that event, in 1874, having scarcely attained his fiftieth year.

...The complete scheme of the London Novello's Oratorio Concerts for the forthcoming season is now announced. Dr. Mackenzie will act as general conductor, Mr. Carrodus as leader of orchestra and Mr. Oliver King as organist. The works selected for performance are Dr. Mackenzie's "Jubilee Ode" and "The Spectre's Bride" of Dvorak, under the direction of Mr. Randegger, on November 10; "Ruth," under the direction of Mr. F. H. Cowen, on December 1; "The Ancient Mariner," under the direction of Mr. John Francis Barnett, and the "Irish Symphony," under the direction of Dr. C. Villiers Stanford, on December 15; "The Golden Legend" (Sir Arthur Sullivan), on February 22, 1888; "The Rose of Sharon" (Dr. A. C. Mackenzie), on March 13, and "The Redemption" (Mr. Charles Gounod), on March 28. All these scores are published by Messrs. Novello, Ewer & Co., and they form a fair representation of what has been produced by English enterprise and by English composers during the past few years.

...For real bona fide original news we must read the foreign papers. *Le Ménestrel*, after a two months' holiday, during which time its publication was suspended, has come out with the following extraordinary information: "The new oratorio, 'Ruth,' by the English composer Cowen, has been executed before a very numerous audience in the Cathedral of St. Paul, London." You are wrong, dear *Ménestrel*. "Ruth" was produced, not at St. Paul's Cathedral, but on the top of the Monument. Another item of information, from an American paper, is to the effect that the violinist Teresina Tua has been presented by "the Prince of Wales with a gold violin studded with diamonds." This also is inaccurate. If the Prince sent Miss Tua a present at all it was the Koh-i-noor, which, with the assistance of the Czar of Russia and Prince Bismarck, he stole from under the Queen's pillow one night.—*London Figaro*.

...Among the innovations which have recommended themselves to the designer of the new Flemish Theatre at Brussels is the startling one of the abolition of the footlights. He maintains that the present system of lighting the stage is altogether wrong from the acoustical point of view, the thick stratum of heated air through which the voice of the singer has to pass before it reaches the audience necessarily tending to diminish its sonority. He has substituted for the familiar row on the stage a triple range of gas jets, immediately behind the orchestra. They, too, will, of course, create a rarefaction of the atmosphere in their immediate vicinity; but its effects will be much less sensible than those of a single row of lights in the more limited frame of the stage. The new system has been tested in the presence of competent judges, who pronounced it a decided improvement on the ordinary way.

...It is stated by *Le Ménestrel*, on the authority of a letter from Munich, that the projected production at the Opera of that city of Wagner's "Das Liebesverbot," which had been already put in rehearsal, has been indefinitely postponed. The director wishes first to see the result of the performance of Wagner's other youthful work, "Die Feen," deferred from last season.

...A firm of Belgian instrument makers have manufactured, to be used in a new piece at the London Alhambra, two long, obsolete musical instruments called the lituus and the buccina, formerly used in the bands of the Roman cavalry. The instruments have been copied from originals unearthed at Pompeii and now deposited in the National Museum at Naples.

...A novel string quartet has been formed in Berlin. It will give three concerts in that city and then enter upon a tour through Germany. The first violin will be taken by the well-known Miss Marie Soldat, the second by a young Finnish lady, Agnes Tschetschulin, who has studied under Joachim; Mrs. Gabriel Roy, of French descent, will play the viola, and Miss Campbell, pupil of Haussmann, the cello.

...The National Library at Rome has, we are informed by *Il Mondo Artistico*, just acquired a most interesting collection of autographs by eminent musicians, including a number of letters written by Rossini, Donizetti, Mercadante, Verdi, Meyerbeer, Paganini, Lablache, Ronconi, Malibran, Frezzolini and others.

...The first concert this season of the Berlin Wagner Society will be given on the 31st inst., and will be conducted by Josef Sucher, of Hamburg, in place of Professor Klindworth, who is now in New York. Wagner's symphony in C major will be the principal work performed on that occasion.

...A society has been started in Berlin which has for its object the production each year of a series of old and forgotten operas. They ought to be called "operatic resurrectionists."

PERSONALS.

JONCIÈRES.—Victorien Joncières, the successful composer of "Le Chevalier Jean," is at work on an opera on the Arthurian legend of *Lancelot* and *Guinevere*, these two being the leading characters—presumably soprano and tenor. One whole act lies in the forest of Broceliande. According to all operatic traditions, *Arthur*, the outraged husband, should be the *basso furioso*, and no doubt Messrs. Gallet and Bian, the authors of the book, have adopted a different ending from that of Tennyson, who, as all the world knows, brings *Guinevere* back to her first and best love—

We need must love the highest when we see it,
Not Lancelot, nor another.

FEININGER.—The irrepressible Carl Feininger, of this city, composer and violinist, gave a soirée musicale at the Hotel de Rome, Berlin, on the 19th ult. He had the assistance of his wife, Mr. Elizabeth Feininger, who took part in the interpretation of her husband's compositions, both as a singer and pianist.

ST. SAËNS.—St. Saëns, who for a composer of his attainments is a rather modest fellow, will change the title of his coming opera "Benvenuto Cellini" into that of "Ascanio," so as not to challenge any comparisons with Berlioz's work of the former title. "Ascanio" is destined to be the novelty for the Paris Grand Opera in 1888.

FABBRI-MULLER.—Mrs. Inez Fabbri-Muller was to give on the 28th ult., at San Francisco, a grand concert in commemoration of the thirty-fifth anniversary of her career as an opera singer. She was to be assisted by Mr. and Mrs. Julius Hinrichs, Aug. Hinrichs, Jr., L. D. Blondin, tenor, and the Misses Mary Hagan and Alice Canning. Mrs. Fabbri was to appear in costume as *Norma*, her favorite role, with choruses and scenic accessories.

HALÉVY.—Halévy, while putting the finishing touches to a comic opera, heard a man in the courtyard singing an air which he recognized as a passage from that work, which had never yet been performed in public. He was mortified and enraged at himself, fearing that he had involuntarily appropriated the idea of another composer. Learning that the singer was a workman engaged in painting the outside of the house, he sent for the man to come up to his room. "Monsieur," asked Halévy, on the man's appearance, "where did you first hear the air you just sang?" "I picked it up, monsieur, the other day out of a piece they were rehearsing at the Opera Comique while we were repainting the interior." "Ah!" said the composer, with a sigh of relief at finding the air to be his own, for it was his opera that was being rehearsed, "You have a good memory; but I was terribly afraid that mine was a better one!"

KING OSCAR AND HAYDN.—King Oscar of Sweden, who is a great lover of the fine arts and music, has lately presented to the Swedish Royal Academy an autograph letter of Joseph Haydn. It is a letter of thanks, written by Haydn when he was elected a member of the above-mentioned academy, in 1799. This letter is now placed in the autograph collection belonging to the library, beside the autograph score of one of Haydn's symphonies. The following is, among other things, what Haydn says in his letter:

"It is impossible for me to express in words the surprise and joy I felt, and shall always feel, when I, through Mr. Legationsraht Silberstolpe, received the Royal Swedish Musical Academy's diploma, from which I can see that I have been elected to be one of its members."

"I only regret that my old age and poor talent cannot qualify me for such a great honor; but if Providence should allow me to live a few years longer, and to have power to work, I will present this worthy society with a small memorial."

"I beg here to convey my most sincere thanks to the president, C. F. Fredenheim, and to all of the members of this much esteemed academy."

ODMAN.—The most popular tenor singer in Sweden, Arvid Odman, has left the Royal Opera in Stockholm, and accepted an engagement at the Theatre Royal, Copenhagen. His repertoire as an opera singer is almost unlimited, for during the last twelve years he has taken the principal part in no less than forty-two different operas.

LAUDER.—Mr. W. Waugh Lauder is writing Boston letters to THE MUSICAL COURIER. His review of the first symphony concert, coming from a comparative stranger, showed not only critical judgment and kindness, but a manly estimate of the conditions which are our local environment, quite pleasant to see.—*Boston Traveller*.

SULLIVAN.—The *Athenæum* learns that it is improbable the London Philharmonic Society will retain the services of Sir Arthur Sullivan as conductor next season. Should this unfortunately be the case, it will be a difficult matter to secure a successor of equal influence and prestige.

WHO IS HE?—A very modest and unassuming musician, who would feel hurt at the prominence given him by the publication of his name, has called out the following flattering commendation of his skill as a conductor: "As I have watched his baton and seen his susceptible soul quiver through every muscle of his form like some mighty engine in a slightly timbered vessel, and heard the strains of the many instruments melt into the one accented harmony of the sublime whole, as if it all floated from the wand of the single director, I have thought of the Son of Man in some coming millennial age standing thus among the play-

ers on life's instruments—a countless multitude, with each instrument so tuned and each personality so responsive to his all-magnetic glance, so prepared by divine affinity to anticipate his faintest wish, as that he would draw from the redeemed universe one grand oratorio of life. I can think of no higher heaven; there could be no grander earth than one in which all instruments of life were tuning and rehearsing for the final oratorio."

DAMROSCH AND BUFFALO.—The Buffalo *Courier* has the following item: "Mr. Damrosch likes Buffalo, and Buffalo likes him, and all the festival patrons will watch his career with unabating interest. Next time he comes the public may expect a better orchestra, more complete in all its parts, and a program of new music interspersed with the rich old masters' works. For a début he may chronicle his Buffalo experience a genuine success, and rest assured that he has made a host of friends who will always remain true to his best interests. Mr. Damrosch is ambitious, and he will never be satisfied until he has an orchestra that is precisely what his intelligence requires; therefore, when he comes next to Buffalo the people will recognize his progress."

VAN HELL.—Mr. Van Hell, formerly stage manager at the Metropolitan Opera-House, is now director of a dramatic company playing at the Politeama Theatre in Trieste, Italy.

A RARE COLLECTION.—The late Duca di Campo Felice, whose hospitable doors in Paris were always thrown open to Americans, has left a collection of musical instruments worth a million francs. The duke was the husband of one of the divorced wives of Singer, of sewing-machine fame, who had a fortune in her own right of \$7,000,000. When she first saw him, he was a singer on the operatic stage. She fell in love with him, married him and bought him a title.

BOSTON LIKES MUSIN.—The Boston *Globe* of last Friday, speaking of Ovide Musin's first appearance this season at the Hub, says: "Of Mr. Ovide Musin, the violin virtuoso of the company, be it said, he must be heard to be appreciated. He seems to be fully at ease in the most intricate passages, and to combine with a resolute, confident stroke every delicate touch. The selections which he rendered last night ranged over the almost limitless field of the violin's possibilities."

HANSEN.—King Oscar, of Sweden, has, with his usual generosity, given a stipendium to the Norwegian child pianist, Hanna Maria Hansen (twelve years of age), to enable her to continue her musical studies under Professor Kullak, in Berlin.

GOETZE.—Emil Goetze, the great Cologne tenor, who seems to have fully recovered his voice, was heard thrice in Berlin last week with the greatest success. On the 24th ult. he sang *Faust*, on the 27th *Lyone*, and on the 31st *Lohengrin*.

KJERULF.—The Norwegian composer, Charles Kjerulff, has composed for the Kasino Theatre, Copenhagen, a "People's Comedy," with songs. The libretto is taken from one of Andersen's "Fairy Tales."

KOGEL.—It seems that the new conductor of the Berlin Philharmonic orchestra, Mr. Gustav Kogel, who took the place of Prof. Mansfeldt, is meeting with great artistic success, and that he is fast becoming one of the favorites in the musical life of the German capital.

FRANCHETTI.—The Berlin *Boersen Courier* prints the following cruel remarks: "We hear from Venice that an opera, whose name is yet enveloped in the densest darkness, will be produced this year in seventeen opera-houses simultaneously, and of these sixteen are Italian. The composer is Franchetti. That in itself would signify nothing were it not for the circumstance that he is the son of the banker Franchetti, a son-in-law of Rothschild. Baron Franchetti has, therefore, in order to do his son justice worthy of the young man's genius, leased sixteen opera-houses in Italy, where the opera will be heard by crowded audiences." It is satisfactory to hear in advance that the houses will be crowded.

MISS DECCA.—Miss Johnson, alias Miss Decca, of Washington, made her début at Dublin on Friday night a week ago.

The *Irish Times* says: "Miss Decca's 'Non paventor' was well received, as it deserved. The great song, 'Gli Auguri d'Inferno' was brilliantly rendered and was enthusiastically applauded. Her performance, from every point of view, must be highly commended."

MISS RUSSELL.—Miss Ella Russell, the American prima donna, has just left Paris for Warsaw, where she will sing in "La Traviata" and "La Sonnambula." She will afterward go to Moscow and will return next spring to sing in London, at Covent Garden.

ETELKA GERSTER.—Etelka Gerster sails from Havre by La Bourgogne on November 5 to fulfill her engagement with Abbey and Grau for a concert and opera tour of America, including a visit to San Francisco. Manager Grau telegraphs from Paris the completion of the company supporting the prima donna, about which misstatements have been made in some American papers. Mr. Ferrari, of Bologna, will be the conductor; Helene Hasteiner, the contralto; Theodor Bjorksten, the tenor; De Anna, the baritone; Carbone, the basso; Nettie Carpenter, the violinist, and Miss Sacconi, the harpist.

"DON GIOVANNI."—The following letter has been written to Mr. Faure, the great French baritone, by Angelo Neumann, the director of the theatre at Prague:

DEAR SIR—On October 29, 1887, it will be 100 years since Mozart's "Don Giovanni" was represented for the first time. This opera was brought out in Italian at the Theatre Royal at Prague, of which I now have the honor to be director, and it was from Prague that that immortal work set out on its journey round the globe. In order to celebrate its centenary in a worthy

manner I have decided to mount "Don Giovanni" in Italian on the 29th of next October, and I have the honor to request that the celebrated artist, Jean Faure, will accept my invitation to sing the part of *Don Giovanni* on that occasion. It is hardly necessary for me to tell you that the news that Jean Faure was to sing at this centenary celebration would cause a great sensation not only in Prague, but throughout the world.

I have the honor to remain, &c.,

ANGELO NEUMANN.

JOSEF HOFMANN.—Josef Hofmann, the child pianist, sails for America by the North German Lloyd Aller on November 17, accompanied by his father and mother and his German manager. Passage had been secured by the Cunard line from Liverpool, but Josef's fastidious palate objected to English cooking on sea and shore, and his unhappy manager was obliged to spend \$150 extra to change the steamer.

M. L. BARTLETT.—Mr. M. L. Bartlett writes from Des Moines, Ia., to a friend: "Am doing well here. I am conducting three large choral societies, each numbering over one hundred voices. My time for private teaching is fully occupied, and I will produce the 'Creation' December 1 and the 'Messiah' December 26."

MISS MINNIE V. VANDERVEER.—The absence of good contraltos from our concert platforms is so marked that when one is discovered possessing more than ordinary qualifications for success, the music-loving public is to be congratulated upon so desirable an acquisition. We are led to this remark by having recently heard Miss Minnie V. Vanderveer, a young and charming contralto, of Brooklyn, who bids fair to take high rank among our local artists. She possesses a voice of great natural beauty, which, by judicious cultivation under the direction of some of our best teachers, has developed qualities which may well excite enthusiastic admiration. It is strong, flexible, pure and sympathetic in quality, with an evenness throughout its entire compass rarely found in contralto voices. United to her musical gifts are a graceful manner and most engaging personal appearance. Miss Vanderveer's experience as a church and concert vocalist, though recent, is full of the promise of a most successful future. The lady's picture is given on the front page of this issue.

MISS ALICE WHITACRE'S SUCCESS IN DRESDEN.—The Dresden people recently had an opportunity to hear Miss Alice Whitacre, the soprano, who is now in Germany. She gave a concert on October 3 in the hall of the Hotel De Saxe in that city, for the benefit of the American Church. Miss Whitacre and Miss Emily Winant sang, Miss Amy Hale played piano compositions by Chopin, Schulhoff, Moszkowski and Raff, and Mr. Kratzen violin works by Vieuxtemps, Ries and Wieniawski. The *Dresdener Anzeiger*, of October 5, in referring to Miss Whitacre's singing, says: "Miss Whitacre has a high soprano voice of extraordinary beauty. This voice, which seems gifted by nature with unusually pure intonation, is characterized by an entrancing musical quality. With this Miss Whitacre understands how to sing with taste and excellent delivery, and it is very seldom that we meet with so gifted a coloratura singer." Miss Whitacre sang the "Mignon" polonaise, a MS. song by Mr. Coombs, an American organist in Dresden, and Brahms's "Vergleichs Ständchen." Miss Whitacre, who has made a great success on European concert stages, is a pupil of Achille Errani, the well-known New York vocal instructor.

FAELTEN.—The Boston *Home Journal* has the following flattering criticism of Carl Faeltén's pianistic interpretation of the program of his first recital at the Meionna last Monday:

As regards the technicalities of Mr. Faeltén's playing, and as regards the principles of art, there was a constant source of intellectual profit derived from the recital that the students and artists present could but have been foremost in appreciating, even as they witnessed with breathless and intense interest the marvel of the pianist's masterly execution. With the "Etudes Symphoniques" it would be difficult to describe how intuitively and profoundly the artist grasped the whole structure of the work and reproduced it in a shape that was as replete with charm as it was extraordinary. The Beethoven sonata, too, was admirably rendered, while the lightness, smoothness and subtle rapidity with which the artist performed the scherzo of Mendelssohn were simply entrancing. Mr. Faeltén's power of execution, which has gained much in brilliancy and spirit, often rose to the dramatic, and his entire program was interpreted in a manner that displayed the deepest knowledge of his art. The next recital will be given on Monday afternoon, November 7.

—The committee on the revision of the constitution of the Music Teachers' National Association, appointed by President Max Leckner, is now complete and consists of Johannes Wolfram, Canton, O., chairman; Thomas A. Becket, Philadelphia; Arthur Foote, Boston; John C. Filmore, Milwaukee; J. H. Hahn, Detroit; W. F. Heath, Fort Wayne, Ind., and A. A. Stanley, Providence.

—Francis Wilson will not create the leading character in "The Oolah," which is to follow the revival of "Erminie" at the Casino, as has been reported. That task has been assigned to Mr. Powers, who has made a great success in "The Marquis." Mr. Aronson is endeavoring by legal means to stop the piracy of "Erminie" which is going on in all directions. Four companies are now doing this popular opera under different names. The Robt. Grau Fifth Avenue Opera Company, under the title of "The Two Thieves;" the Templeton Opera Company, under the name of "The Two Vagabonds;" the Wilbur Opera Company, under the title of "Caddy and Ravvy," and the Bennett and Moulton Company, under the name of "Robert Macaire." Mr. Aronson has secured an injunction against the last-named concern, but it is very difficult to serve papers on companies which cover one-night stands. He is making an effort to induce other managers to co-operate with him in securing the passage of a law by the Legislature making literary thefts such as this a criminal offense, so that the offenders can be punished with imprisonment, instead of being only subject to a civil suit for damages.

HOME NEWS.

—Willis Nowell, the Boston violinist, was in town on Wednesday.

—The engagement is announced of Mr. Frank Damrosch to Miss Mosenthal.

—Anton Strelzki will give piano recitals in Chicago and Milwaukee next week.

—Mrs. Elvira Repetto, of Campanini's company, sailed from Havre last Saturday on *La Normandie*. Scalchi, Galassi and Nannetti arrived here last Sunday.

—Miss Marguerite Wuerz, the violinist, left for Europe last Saturday for Rotterdam. She is going to study with Rappoldi. Miss Wuerz is a resident of Cleveland and an excellent player.

—The first piano recital of Mr. Edgar H. Sherwood, of Rochester, will occur in that city on November 16. Miss Rachel Savage will be the vocalist and Mr. John M. Streeter, the violinist.

—A soirée musicale was given at the New York College of Music last Saturday night, at which the program was interpreted by Miss Fanny Hirsch, soprano; Robert Gebler, pianist, and Jacob Niedjelski, violinist.

—The Wilhelmj Club, of Washington, under the direction of Josef Kaspar, will produce novelties this season. Among the artists engaged are Miss Hattie J. Clapper, Mrs. Annie Roemer-Kaspar and Max Heinrich.

—The Lessing Quartet, of Brooklyn, under the direction of Alex. Rihm, gave a concert on Monday of last week, when they had the assistance of Mrs. Louise Tanner, soprano, and the New York Philharmonic Club.

—Adolph Neuendorff, Mr. Abbey's musical director, will have an orchestra of fifty in Boston for both the Gerster and Hofmann concerts. In this city the Hofmann orchestra will number 100, and in all the other cities visited by Gerster and Hofmann they will have the support of an orchestra of fifty.

—Miss Anne Carpenter, the soprano of the Mendelssohn Quintet Club, has sailed from Havre and is expected to join the club next Monday. The dates of the club this week are: Lewiston, Pa., to-day; November 3, Pottstown; 4, Easton; 5, Hazleton; 7, Tamaqua; 8, Danville, and 9, Bloomsburg.

—In an interview with a reporter of the *Wächter am Erie* Mr. F. H. Arens, of Cleveland, states that he has no intention of leaving that city, although he is no longer the conductor of the Cleveland Philharmonic Orchestra, which position, we understand, Mr. Parker, the New York composer, is trying to secure.

—Sunday evening concerts will begin at the Casino on November 20, when Teresina Tua, violinist, Alexander Lambert, pianist, and Max Heinrich, baritone, will be the soloists. On the following Sunday the artists of Mr. Abbey's concert company will appear. In the meantime "The Marquis" is moving prosperously toward its fiftieth representation, which will be appropriately celebrated on November 7.

—The first public rehearsal of the Thomas orchestra will take place at Steinway Hall to-morrow afternoon at 2 o'clock. The program will consist of Beethoven's "Coriolanus" overture, opus 62, the seventh symphony, Chopin's piano concerto in E minor, with Rafael Joseffy as the soloist, the introduction and closing scene from "Tristan and Isolde" and Wagner's "Kaiser Marsch." The same program will be repeated at the first symphony concert on Tuesday evening, November 8.

—Miss Tua had a fit of the sulks at Chickering Hall last Wednesday night, when she refused to play, and the few people who had paid to hear her had their money refunded. But on Friday night and at the Saturday matinée the erratic young violinist appeared to better advantage than she had hitherto done at her concerts. She did not essay any of the big concertos and won most approval in such of the smaller virtuoso pieces as gave her a chance for the display of technical pyrotechnics.

—The officers of the Children's Aid Society have placed at the disposal of Jerome Hopkins any or all of the twenty-two school-rooms of the society, in which to give a fair trial of the orpheon system of free voice instruction after regular school hours, of which Mr. Hopkins is the originator, and which he has been laboring to establish in New York for twenty-one years. Mr. Hopkins now calls these schools the Young Philharmonics, because they are intended to apply solely to those of special natural talent, Mr. Hopkins's theory being that it is absurd to spend money on the musical instruction of unmusical raw material.

—The appearance of Helene Hastreiter at the first public rehearsal and concert of the Symphony Society this coming Friday and Saturday, as announced, has, through unforeseen circumstances, to be postponed until later in the season. The program, therefore, is changed, as follows:

"Husitska," dramatic overture..... Dvorak Concerto No. 4, for piano and orchestra..... Litolff

Camille Gurickx.

Ballet music from "Idomeneo" (first time)..... Mozart

Two songs:

a. "Gruppe aus dem Tartarus"..... Schubert

b. "The Two Grenadiers"..... Schumann

Johannes Elmblad.

Fifth Symphony (C minor)..... Beethoven

In connection with the above announcement, Mr. Damrosch will give a lecture at the Metropolitan Opera-House concert-room this

afternoon, in which he will illustrate and explain at the piano Beethoven's Fifth Symphony and the Dvorak "Husitska" overture.

—The Brooklyn Philharmonic Society's first concert will take place in the Academy of Music on Saturday, November 12. Schubert's symphony in C, Dvorak's "Husitska" overture and the "Meistersinger" vorspiel will be played by the orchestra and Mrs. Helene Hastreiter will sing.

—Theodore F. Seward has formed a class for the study of sight-singing by the tonic sol-fa system, which meets on Friday evenings in the Memorial Chapel of the Ascension, No. 330 West Forty-third-st. It is intended more especially for choir singers who wish to become proficient sight-readers. Any who wish to investigate the system are invited to attend a session of this class and witness its methods.

—The Beethoven String Quartet, an organization whose work last season was of the highest order, will give three concerts at Chickering Hall on November 25, January 12 and March 8. The soloists engaged for these entertainments are Miss Ella Earle, soprano; Miss Adelaide Foresman, contralto; Max Heinrich, baritone; Miss Jessie Pinney, Edmund Neupert and Alexander Lambert, pianists, and H. R. Shelley, organist.

—The National Opera season, under the proprietorship and management of Charles E. Locke, will be opened at the Academy of Music, Philadelphia, on Monday evening, November 7. The complete list of artists is: Sopranos—Fursch-Madi, Bertha Pierson, Amanda Fabris, Sophia Trautmann and Emma Juch; contraltos—Clara Boole, Agnes Perring and Helen Ludington; tenors—Elio Sylva, Charles Bassett, Charles Pfleger, and Barton McGuckin; bassos and baritones—Frank Vetta, George H. Broderick, Alonzo Stoddard, Andrew Black, William Merton and William Ludwig. The chorus numbers seventy-five voices and the ballet forty dancers. There is an orchestra of fifty musicians under the direction of Gustav Hinrichs.

—Mr. Frank Van der Stucken's series of American concerts will take place on Tuesday evening, November 15; Thursday evening, November 17; Saturday evening, November 19; Tuesday afternoon, November 22, and Thursday evening, November 24. Some of the most important works by American-born composers to be produced are G. Templeton Strong's first symphony in F minor, H. W. Parker's cantata "King Trojan," a string quartet in D major, by G. W. Chadwick; a violin and piano sonata, by J. K. Paine; a string sextet in D minor, by Johann Beck; Arthur Whiting's piano concerto in D minor, Dudley Buck's cantata, "The Voyage of Columbus," and a rhapsody for piano and orchestra, by H. H. Huss.

—That there is a diversity of opinion among Baptist pastors as to church music was shown at their meeting last Wednesday at 9 Murray-st., when the Rev. Dr. W. W. Boyd, of Newark, read a paper on the subject. Dr. Boyd thought the standard of church music should be raised; it should be more artistic and more money paid for it. The Rev. Dr. T. A. K. Gessler, of Brooklyn, did not lay so much stress on music, and another pastor took exception to Dr. Boyd proving, by the incident of Balaam's ass, that the singers in church choirs need not be in sympathy with the teachings of the Christian religion. Dr. Hiscox, of Mount Vernon, although he supposed a fiddle was as capable of expressing sacred music as an organ, yet never enjoyed circus music in a church, while another good brother declared he had "a real good time" one Sunday when two violinists and a flutist augmented his choir, and the wife of one of the violinists wanted his sermon for her boy.

—The program for the first season of popular symphony concerts by the Damrosch Symphony Society, of Brooklyn, has just been published. These concerts will be given on Tuesday evenings, December 6, January 3 and January 31, at the Academy of Music, Mr. Walter Damrosch conducting. The following works will be given at the first concert:

Unfinished Symphony..... Schubert
Spring Song, from "Die Walküre"..... Wagner

Max Alvary.
(a) Elegy, (b) Valse, from serenade for string orchestra..... Tschaikowsky

Air, "Salamith"..... L. Damrosch

Marianne Brandt.

Praise Song, from "Die Meistersinger"..... Wagner

Max Alvary.

Rhapsody, No. 14..... Liszt

Miss Aus der Ohe will be the soloist of the second concert, when Villiers Stanford's Irish Symphony, composed entirely on Irish themes, will be heard for the first time on this side of the Atlantic.

—The *Musical Herald*, which has five editors, breathes hot and cold by turns in discussing the present phases of the Wagner question. In September, on p. 275, it was very fair; in October, p. 301, it prints, editorially, the following, which, if it had appeared in a backwoods journal, would have been inexcusable: "Wagnerism in America has become a fashionable craze, but that it will ever exercise any real influence on the minds of the people is extremely doubtful. The production of certain of Wagner's operas at the Metropolitan Opera-House in New York has afforded the musical futurists with abundant opportunity of pleading their cause, of which they have not been slow to avail themselves. As a matter of fact, however, the fashionable audiences present at these performances, so far from being impressed with the beauty of the music, have by their derision afforded the most positive proof that they were wearied beyond the bounds of ordinary endurance." The constituency of the *Musical Herald* is too intelligent not to hear from some source a refutation of this.—*Boston Traveller*.

Pittsburgh.

PITTSBURGH, Pa., October 28.

—TWO interesting musical events have taken place here this week, a concert by the Mendelssohn Quintet Club and the first musical recital of Mrs. Caro Thoresen at the Pittsburgh Female College. The Mendelssohn Club paid us its annual visit. It is needless to say that those who attended the concert were more than repaid, and it is the universal opinion that the new material in the personnel of the club is an excellent acquisition. The veteran Mr. Ryan has a host of friends here, and so also has Mr. Louis Blumenberg, the excellent cellist of the club. In a conversation with your correspondent the latter gentleman stated that the club was meeting with unusually warm greetings throughout this district on its present trip.

The Thoresen recital again furnished proof of the fact that striking the requisite keys with the requisite amount of agility does not *make* the performer a pianist. Mrs. Thoresen certainly displayed a wonderful, a dazzling amount of technic, but her playing was cold and expressionless.

We are going to lose one of our most prominent lady vocalists, I hear, Mrs. Ross Schaefer Schmidt, who has a rich voice of a phenomenal compass. She has been studying in New York during the summer, under Mr. William Courtney, and will shortly return to New York to resume her studies and probably to take up her permanent abode there. Here she was the pupil of Mr. Carl Retter.

Chicago.

CHICAGO, October 28.

—THE Chicago Musical College gave their first concert of the season at Central Music Hall last evening. It was a brilliant affair and was attended by a large and fashionable audience. The opening number was Bach's "Dorian Toccata and Fugue," by Mr. Louis Falk, and was given in a most pleasing manner. Gade's D minor sonata was most artistically interpreted by S. E. Jacobsohn and August Hyllested. Later Mr. Hyllested played Beethoven's sonata, op. 27, No. 2, and was compelled to respond to an enthusiastic encore demand. Mr. Jacobsohn scored a great success in Ernst's "Nocturne" and Hauser's "Hungarian Airs." Mr. L. Gaston Gottschalk, though suffering from a severe cold, appeared in two numbers from Meyerbeer's "L'Étoile du Nord" and Gounod's "Peter the Hermit." He was heartily received and sang with great taste and much refinement. The elocution department was represented by Mrs. Laura J. Tisdale, who recited Lew Wallace's Chariot race from "Ben-Hur" in a most dramatic style and was several times recalled, but declined the encore. The college has arranged for a series of grand concerts during the season, which with piano recitals, chamber concerts and pupils' soirees, will amount to forty-three in all. The faculty being composed of several concert artists, and a large number of advanced and talented pupils being in attendance this year, makes it possible for the institution to carry out such plans. H.

OCTOBER 29.

The concert by the pupils of the Chicago College in vocal and instrumental culture which took place at the Methodist Church Block Tuesday evening was particularly a creditable affair, and the pupils who are especially to be commended were Miss Addie Jewell and Master Wilfred Woollett, whose violin playing at fourteen years was a genuine surprise.

Mr. August Spanuth, the late acquisition to the Chicago Musical College, gave a piano recital Friday evening at the Madison Street Theatre.

Third Boston Symphony Concert.

BOSTON, October 31.

—THIS third concert has been the success of the season. First and foremost we must chronicle Mrs. Carreño's brilliant success in the Chopin E minor concerto. She took the crowded house by storm with the fire of her delivery and the poetry of her conception. The press and the artists are in raptures over her success. She has what an artist needs in a large degree to play Chopin—a warm heart and plenty of good, healthy blood, and she infused it into her playing last night. Because Carreño is always popular, and will bore the public with music two centuries old, some old fogy thought she could not play quite as well as she has so startlingly demonstrated.

In the "Romance" I agree with the Boston critic who said that she seemed to feel all Chopin felt and to be communing with herself in secret rather than playing in public. The only fault found with her rendition was that it was a little too *rustic*, and I noticed that the conductor had to have several extra senses in some places. She gave the Tausig octave version of the two last pages of the finale with an electric *swell* that made the audience applaud like bewitched people. The little "Parisian" symphony of Mozart, with which the concert opened, was pretty and well played, but it did not impress the audience as being more than a preliminary tune-up to the business proper of the evening.

The orchestra played it in the "rolling off a log" style, and, compared with the subsequent numbers, it did seem child's play, innocent, pretty and sweet. This opus was composed for Le Gros, of the Paris "Concerts Spirituels," and played there Corpus Christi Day, 1770. It is, of course, light, clear, logical and to the point, as well as short; and, we are told, pleased the Parisians much. The andante is very sweet; one little, faltering cadence particularly lingers in the ear. He wrote two andantes, as the first was not satisfactory, but eventually rearranged the first, which was played last night. The symphony is No. 9, Liszt Edition, or opus 88. I could, however, see no opus number to it on any music I could find. The other two numbers on the program were Liszt's Twelfth Rhapsody, called second on the program, and also by some of the critics (strange to say).

Franz Liszt made Boston Music Hall shake with his music, and the audience fairly went wild with applauding. Müller's arrangement is very brilliant, interpolating a large amount of cadenza work for flute, and Mr. Molle, the new flute player, was vociferously received when Gericke brought him out. I never heard a Liszt rhapsody played so well in any place in Europe. The closing number was Wagner's "Huldigung's March," and, oh, how many in that audience did fairly dive in and swim in the majestic sweep of the grand harmonies of the "Meister der Gegenwart!" The audience were emphatic in their approval of a modern or eclectic program.

The critics, some of them, suggest to Gericke the policy of noticing the hint conveyed by the demonstration last night by the select music-lovers of the Hub, but as Gericke planned the program, and will doubtless give more of the same kind, I say give the man a little air and not too much advice, for he is doing nobly. Next week we have Fuchs's "Serenade," for strings, E minor, No. 3, and Brahms's symphony, C major, No. 1, Beethoven's "Ruins of Athens" overture and an aria from same and songs by Emma Juch. A word about Carl Faehren's first recital. That excellent and resourceful artist was greeted by a warm audience, although small. I had not the pleasure of being present myself, but some of my friends who were present were full of his praise.

In Schumann and Beethoven he excels ever. He is a correct philologist as a performer. These are the impressions of some of those who heard him. His *pièce de résistance* was undoubtedly the "Etudes Symphoniques."

Louis Elson, who is immensely popular among the ladies of the New England Conservatory, gives most interesting lectures and each week a synopsis of the important works to be given at the Symphony concerts. This is a rare advantage to the students.

Many are sighing and wishing that they could be with you to hear "Tristan und Isolde" at the Metropolitan. *Au revoir.*

W. WAUGH LAUDER.

Comparatively few people have the power to interpret in language the impressions received from music unaccompanied by words. To do this, one must think in music as he thinks in words, and be able to enter into the musical thought of the composer. Music is, in a sense, pictorial. It has its lights and shades, its background and foreground, its prominent figures and its distant landscape, its sunshine, cloud and atmosphere. It is

not probable that two persons ever receive exactly the same impressions from instrumental music, but there are general effects common to all, which can be interpreted by a skillful reader.—*Springfield Union.*

A Kentucky bear recently raided a religious meeting and ate up the hymn books. He must have had a frightful attack of dyspepsia before he was able to digest all of the hymns.

It is exceedingly aggravating to a man who is cavorting around the house for something to tie up a bundle with to hear his wife plaintively playing "The Lost Chord" on the parlor organ.

Pro Fain. No, sir. The "Götterdämmerung" selection is not a "cuss word," though it might seem so on a curse-ory examination.

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NEW YORK, WEDNESDAY, NOVEMBER 2, 1887.

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THE TRADE LOUNGER.

THE New York *Sun* says that Colonel Estey, of Brattleboro, is the wealthiest man in Vermont, having \$3,500,000, all of which was made in trade. There is no doubt about it that the Estey people have been among the hardest and most energetic and most intelligent workers in the music trade. If they have accumulated millions, which we all hope, they are entitled to them, and should now have the gratification which the possession of wealth enables brainy men to enjoy. They are the most charitable people in the State and are genuine philanthropists.

E. D. Buckingham, of Utica, has taken into partnership his right-hand man, who has been with him twenty-five years, Mr. H. Moke, and also Mr. Marklove, son of the Utica organ builder, and the new firm-name is now Buckingham, Moke & Marklove. Mr. Buckingham thus secures the best assistance that his business could possibly acquire and interests two men who will push the business with energy.

I see that the Democrats of Warren County, N. J., who nominated Johnston Cornish, of Cornish & Co., at present Mayor of Washington, N. J., and the successor of Daniel F. Beatty, as State Senator, had to withdraw his name, as he is too young for the office and could therefore not have taken his seat had he been elected. The nomination caused a big row among the Warren County Democracy, and would probably have given rise to more commotion had it been generally known that Mr. Cornish's firm put their name on New York manufactured pianos of a low grade and dispose of them as having been manufactured by Cornish & Co., who are not piano but reed-organ makers. The prices they get for these goods are at times so large as to make the transaction an outrage. These pianos are shrewdly and most carefully advertised, and bring in many cases two and three times as high a figure as is asked for the same pianos here in New York, or even in Chicago. This state of affairs is unknown to the purchasers, but the people who are prospective constituents of Mr. Johnston Cornish should be made acquainted with the facts. Such systems are a disgrace to the legitimate piano trade.

So T. A. Pagett, of Elmira, has gone out of the piano business and into real estate. He sold out his entire stock of instruments and small musical goods to Jacob Greener, of the movable upright-action frame fame, and

Mr. Greener will extend his business. By the way, Morrison, Greener's lawyer, who is well known to many New York and Boston piano houses, made so much money out of his settlements with these houses that he is now engaged in the piano trade in Elmira instead of waiting for attorney's fees.

It appears that Colonel Gray, of the Schomacker Piano Company, had a very ugly verdict brought in against him last Wednesday in the Philadelphia Court of Common Pleas. The *Record* of that city says:

Henry C. Schomacker and Col. Henry W. Gray, the piano dealers, were the defendants in a suit on trial before Judge Finletter in the Court of Common Pleas No. 3 yesterday. The plaintiff is Charles F. Sloan, who alleges that when he went to the store of the defendants to resent an insult offered to his mother by Colonel Gray he was put under arrest, but was afterward discharged by Judge Allison.

It appears that suit was withdrawn against Mr. Schomacker because the evidence did not connect him with the affair. The allegation of the plaintiff was that he and his father in May, 1885, went to the Schomacker piano rooms, Chestnut-st., above Eleventh, to demand an explanation of an alleged insult which was offered to his mother a day or two before; that they met Colonel Gray, the defendant, and president of the piano company, who, they said, flew into a violent passion, not giving them a chance to talk, ordered them out of the place, and, because they hesitated for an explanation, sent out for a policeman and told him to arrest them. The arrest took place and they were taken before Magistrate Durham, who committed them for breach of the peace, and they were sent to prison for three days, when they were released. Colonel Gray's answer was that the plaintiff and his father came into his place of business complaining of some insult which he had heard nothing about. They wanted "satisfaction," were violently abusive and noisy, and he ordered them out of the place. They refused to go, and he had a policeman called in to remove them from the place. He said he did not tell the officer to arrest them, but simply wanted them taken out.

Judge Finletter, in charging the jury said, among other things:

"When the officer came it appears from all the testimony that the plaintiff was quiet and orderly. The officer, therefore, had no right to arrest the plaintiff; had no right to take him to the magistrate's office. He had no right to do this, even if the plaintiff had been boisterous and quarrelsome, before he came, and although requested to do so by the defendant, with the assurance that he would appear and make complaint before the magistrate. It is time that officers should understand that personal liberty is too precious a thing to be interfered with in this way. No officer has a right to make an arrest for breach of the peace, unless he sees it, without a warrant, no matter who may order or request him to do so. Under any view of this case, taking the plaintiff to the office of the magistrate and committing him to prison was a violation of his personal rights, for which he is entitled to redress."

The judge also said: "Whether Mr. Gray ordered the officer to take the plaintiff out, or ordered him to arrest the plaintiff, he is still responsible for all the officer did and all that happened in consequence of what the officer did."

The jury rendered a verdict of \$2,500 for the plaintiff. I am impelled to say that this is not the first instance when a scene was enacted in Colonel Gray's place of business, although in other instances the results were not as serious as this seems to be. Colonel Gray gets angry a little too suddenly. If he gets \$2,500 verdicts rendered against him it will soon change his temperament. The judge's charge reads very fair, and in view of recent events in this town could be applied to the action of the police here.

Mr. Charles Parmelee has resigned his management of the retail warerooms of the Mathushek Piano Manufacturing Company, at No. 3 East Fourteenth-st., and will probably go to Florida with his family for a time.

Says the Hagerstown, Md., *Globe*:

WHAT THEY PAID FOR PIANOS.

Mrs. Jay Gould recently paid \$5,500 for a piano. C. P. Huntington showed his close-fistedness by only expending \$2,000, and Judge Hilton, who also desires to be fashionably expensive, but can't afford a crack piano, got one for the insignificant sum of \$2,000. Ingersoll, the chair manufacturer, dared to pay \$4,500 for a piano, and the late Captain James

B. Eads paid \$5,000 for one. All of these pianos had monograms in silver or gold, the best of woods and elaborately carved designs.

Yes, and Mr. Marquand's Steinway grand piano, with the Alma Tadema painted case, costs near \$50,000.

It is not generally known that the husband of Fanny Bloomfield, the gifted pianist who played the Knabe grand at Indianapolis last summer, is one of the four original attorneys for the Anarchists in Chicago. Zeissler is the gentleman's name. He did not figure in the arguments made for the Anarchists last week before the United States Supreme Court at Washington, and it is rumored that he has withdrawn from the case.

Decker & Sons are making some most elegant upright pianos, and judging from the specimens I recently examined I am induced to advise the firm that they should get as many out on the market before Christmas as possible; these pianos will sell like hot cakes. Not only are they charming in tone and touch, but their appearance is novel and attractive.

To show how young and unknown concerns can damage themselves and their prospects I will reproduce a short notice about the Atlanta fair taken from the *Atlanta Constitution*, a notice inspired by what has just become known as the Atlanta or Cooper Piano Manufacturing Company. This notice says:

The Cooper Manufacturing Company is henceforth an Atlanta institution. In a very short while it will have a piano factory in operation right here in Atlanta. It will not be long before this will be recognized as one of the most important industrial enterprises in the Southern States. As this is a home institution the *Constitution* announces with much pleasure that the first, highest and only premium for pianofortes has been awarded to the Cooper Piano Manufacturing Company. This is a wonderful achievement for so young a concern, and is an honor of which any piano company may feel proud. This signal triumph over such old and celebrated houses as Steinway, Chickering and Knabe gives the young competitor a brilliant send-off. The ablest musicians of the State were attracted to the Cooper pianos by the article published in the *Constitution* a few days ago, and they made a careful examination of the improvements and inventions which Mr. Cooper claims place his instruments in the advance of all others. Several musicians of the city expressed doubts as to the merits of these improvements - before they saw them. After carefully testing them they cheerfully gave their unqualified commendation.

Of course it is absurd to state that it becomes a signal triumph when a new and unknown piano gets a premium over any other, especially of a well-known make, at an inland exposition. These are not the places where musical people congregate to decide upon the great piano question. The Atlanta Pianoforte Manufacturing Company will, thanks to intelligent piano agents and dealers in that city, not gain any advantage by such a most ridiculous "achievement." Its own catalogue now before us discloses some peculiarities rare and rich. The first "achievement" we notice are "cabinet doors with music case," which consists of dividing the lower front panels of the upright into two doors, locking in the centre, and the right door only (in order not to interfere with the trap-work) has a wooden frame or case fastened to its interior, in which the sheet-music can be kept. The next "achievement" consists in dividing the upright vertically, like the separable uprights, but the parts are held together by hinges, so that the piano can be opened and closed as it were. This is a patent we saw in 1882 at Grand Rapids, at the piano factory of the McIntyre & Goodsell Company.

Then this Cooper piano also has a patent which "so governs the tone that anyone can practice and not be overheard by immediate neighbors." This latter patent may have some value, and from the description, which is by no means lucid, I know that it neither interferes with the Behr Brothers & Co.'s "muffler," nor with Hardman, Peck & Co.'s "harp-stop." As to the musical qualities of the Cooper piano I can say nothing until I get one under my fingers.

Rumor says that Mr. N. J. Haines, Sr., will purchase from the heirs of his late brother, Mr. Frank Haines, their interests in the firm of Haines Brothers. The late Mr. Frank Haines left three married daughters and two sons, Frank and Joseph, now at the Haines factory. Mr. N. J. Haines, Sr., has two sons; one, N. J. Haines Jr., very well known in the wholesale trade, and the other, William, who is the bookkeeper at the factory.

In the St. Paul *Globe* I notice the following:

Attorney John W. White has filed the schedule of Petersen & Blaikie's liabilities. Their assets are \$59,000, and their liabilities figure up \$96,000. While their liabilities seem to be very large, it may be explained that they

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NOW IN USE.

include \$40,000 worth of paper, given partly as accommodation, of which \$10,000 was for stock in Colby, Duncan & Co., and a large amount of paper was given for goods which were to arrive in the months of September, October, November and December. But for this accommodation paper the firm would seem to be solvent. In addition there are about \$15,000 worth of goods claimed by the firm to be on consignment and not included in the assets. If this is the case the assets should be about \$75,000, and the courts should annul the contracts with Colby, Duncan & Co. The liabilities would be cut down almost one-half.

I believe this is the proper statement up to date: Liabilities, \$96,948.45; assets—stock, \$28,455.50; real estate, \$9,500; accounts and bills receivable, \$17,140.69; total, \$55,096.19; excess of liabilities, \$41,852.26. Mr. Petersen is in town.

* * *

The Sunday *World* printed these verses:

MY NEIGHBOR'S ORGANETTE.
Of all the woes that e'er beset
A man by night and day,
The worst's that chestnut organette
They grind across the way.
I cannot eat my meals by day,
Nor rest in peace at night;
The cursed thing drives sleep away
And spoils my appetite.
"Sweet By and By" and "Home, Sweet Home!"
It grinds out by the hour;
Then switches off on "Belle Mahone,"
"Black Joe" and "Prairie Flower."
I feel, now that my end is near,
Each day fresh danger brings;
My life's task ends the day I hear
"Sweet Violet" or "White Wings."

—W. M. D.

The *World* versifier, "W. M. D.", is informed that the organette has been superseded by a most attractive instrument which can be heard and played at the warerooms of the *Æolian* Organ and Music Company, No. 831 Broadway, New York.

* * *

Augustus Baus & Co. are getting affairs into shape. Mr. Baylies is working hard, and we hope in a short time to be able to report favorable news.

* * *

The duty of every man who has at heart the welfare of the piano trade is to encourage every worthy firm in it and cease idle prattle about banks and discounts and other matters. One of the most conservative piano manufacturers told me last Monday: "If this talk does not soon cease every single piano note that is offered will be thrown out." And he is right.

* * *

On the corner of Eleventh-ave. and Twenty-ninth-st. in this city is one of the busiest and most practically arranged piano factories in this country, and from this factory are shipped many more pianos than most piano men fancy. It is the factory of Behr Brothers & Co., a firm that is not in the habit of making extravagant statements, but rather inclined to speak guardedly of their business, which for this reason is not known to the majority of persons who are interested in piano matters. Behr Brothers & Co. have been doing a most satisfactory trade this year; their pianos are in greater demand than ever, and their one-price system more admired in the trade as the dealers begin to realize its worth and merit.

* * *

A great debate took place last Monday on West Fourteenth-st., and it lasted nearly all day. Some of the boys did not like it, because politics and religion were not considered, but because only business was discussed, and business it was to be sure. It was one of those kind of debates that have a peculiarly solemn ending, and when it was over no old-style "adjournment" took place, but one skipped to the North, another wandered off Westward, another languidly drifted toward the South Pole, and others trotted Eastward. Not in the immediate future, but one of these days THE MUSICAL COURIER may publish the complete debate.

Trade Notes.

—August Rottenbach has taken a part of the store of Lynes & Ralph, Buffalo, for his sheet-music and music-publishing business.

—President Sterling, of the Sterling Organ Company, is very ill with a complication of diseases, chiefly Bright's. He is about 73 years old.

—There is a possibility that the Farrand & Votey Organ Company, of Detroit, will soon enlarge its factory building. The trade of the company has had a wonderful growth and they need more room.

—Treat & Shephard started in business for themselves at New Haven last week. They will sell the Mathusheck Company's piano. Their former partner, Mr. Loomis, will continue to sell the Chickering and other pianos.

—We notice the Weaver Organ and Piano Company, of York, Pa., are just putting forth some of the handsomest styles for the fall trade that will be presented for the inspection of dealers. They are sustaining their good reputation as well as putting goods much handsomer on the market, with no additional cost to the dealers. The Weaver organs now are being shipped all over

the world in large quantities. It will pay dealers who purpose changing or adding new goods to their lines to see what these people have to offer.

—A change has taken place in the firm of A. D. Coe & Co., of Cleveland. Mr. F. D. Cummer has stepped out and Mr. J. C. Ellis, who is a man of means, takes his place. The firm-name will continue the same as before.

—Among patents recently granted are the following:

To J. Carpenter, for mechanical keyboard player....No. 371,422

H. F. Hambruch, for keyboard player for instrument. 371,450

H. F. Hambruch, for mechanical musical instrument. 371,499

—Attention is called to the special advertisement of Mr. Peter Kellmer, who has for many years been manufacturing organs and pianos at Hazleton, Pa. The advertisement represents one of Kellmer's upright pianos.

—C. W. Kennedy & Co. is the name of a new piano house located at No. 1624 Chestnut-st., Philadelphia. They will handle Hazelton, Sterling and C. C. McEwen pianos. Mr. Kennedy was formerly interested in a Delaware house; his partner is a capitalist.

—The marriage at the Virginia State Fair last Thursday at Richmond, which was a novelty at Virginia fairs, drew an enormous crowd to the grounds. Mr. Manly B. Ramos officiated as organist, and the organ used was a Fort Wayne Company's "Packard."

—During her recent engagement in Philadelphia Miss Ada Rehan, the star of Augustin Daly's Comedy Company, purchased from Mr. Adams, of Charles Blasius & Sons, a fine Steinway upright piano, which has been placed in her residence in New York city.

—A descriptive catalogue of the violin makers and repairers Messrs. John Friedrich & Brother, Cooper Institute, has just been received by us. It is well worth the examination and perusal of parties who are desirous to invest in a violin or to have violins and similar instruments repaired.

—Mr. W. W. Kimball is back from Boston. He has secured quite a number of piano workmen for his piano factory in Chicago. We believe he has, however, not yet secured the chief man he has been after, and we do not believe he will secure the services of that special individual.

—Frederick Wolf, aged twenty-five years, a piano varnisher, who was arrested four months ago on a charge of being concerned in the murder of Adam Furnbach, was released from custody on October 3. The next day he beat his wife in a cruel manner. Court Captain Curry, of the Court of General Sessions, went to 455 West Fortieth-st., to arrest him last Thursday night on a charge of wife beating. Wolf hid under the bed. While Curry was dragging him out, Maggie Wolf, a sister of Wolf, hit Curry a heavy blow on the back of the head. After a struggle, Curry got Wolf out of the house. In the Jefferson Market Court Friday morning Wolf was held in \$500 bail for trial. Maggie Wolf was fined \$10 and bound over to keep the peace.

—John McMullen, a young man employed by S. M. Cutter, music dealer at 1726 Franklin-ave., was arrested yesterday on complaint of his employer, charging him with embezzlement. He was employed by Cutter about three weeks ago to canvass the city, selling musical instruments on the installment plan. One-third of the price of the instrument was to be paid cash, and the balance as agreed upon between him and the customer. Cutter claims that McMullen was doing a big trade, and reported to him as having sold over sixteen different instruments, ranging from \$10 to \$60. He turned in the cash payment of one-third the value, with the lease on contract signed by the purchaser. Some of the installments were to be collected twice a month, and while out collecting for some of those bills it is that Cutter says he discovered crookedness. On several occasions the people visited presented him with a receipt showing that they had paid in full for the instrument purchased. Others had paid one-half and others had not made any purchase from McMullen. On making this discovery he examined the papers turned in by McMullen, and found, so he claims, that he had embezzled between \$200 and \$300. He waited until McMullen returned, and called in Officer Lober, who placed the man under arrest and locked him up at the station. A warrant was then sworn out by Mr. Cutter, charging him with embezzlement. McMullen is a young man, only twenty-one years of age, and lives in the city.—*St. Louis Globe*, October 27.

The Problem of Human Life.*

SOUND A MOST IMPORTANT FACTOR.

THE author of this work has provided the clergy with a theory of man's genesis and destiny which will not only satisfy their hearers by being coherent and consistent throughout, but will agree well with the Biblical statements. He points out that Darwinism rapidly gained adherents because the ministers of the Church threw down their arms, as though faint-hearted or "too weak to fight," or were insufficiently trained in science to meet the army of facts and arguments which the doctrine of evolution presented.

He begins by disputing the conclusions of Darwin, Huxley and Haeckel, and proceeds to deny the truth of the alleged facts stated by Helmholtz and Tyndall. The portion of the book which will be found specially interesting to our readers is that which deals with the production and transmission of sound. It will certainly repay the attention that may be given to it by acousticians and musical-instrument makers.

He says that, as sound is generated by the vibratory action of the instrument which produces it and consists, in accordance with the proposed theory, of atomic emissions, it is in strict accordance with philosophy and reason that these corpuscular emissions should be radiated in sonorous pulses or discharges instead of

* "The Problem of Human Life, Here and Hereafter." Wilford, Publishers: Hall & Co., New York.

continuous streams, each discharge synchronizing with the vibratory movement of the string or other instrument which generates it. He disputes Tyndall's assertion that the power of tone decreases regularly as the square of the distance; and with reference to the singular experience that fog signals on our coasts may be heard one day at a distance of sixteen miles and the next day be inaudible at a distance of two miles with precisely the same atmospheric conditions, as far as ordinary observation can determine, points out that as sound travels with the grain of wood six times faster than at right angles to it, so it is possible that, in the first case, the molecules of the air assume a relation one to the other analogous to the molecules of wood and other tangible bodies having a lamellar structure similar to grain or fibre, that the next air current or cool night may alter these invisible strata, transversing the arrangement of their particles and thus cause acoustical opacity.

The author denies that the union of two sounds produces silence, and claims that the reason that silence is observed at four points near the prongs of a tuning-fork is due to the fact that the fork does not throw off sound in those directions. He made many experiments with the Konig instrument, and affirms that by its use the sound of the fork is not extinguished by the interference of the sound waves. He asserts that Tyndall either deliberately and knowingly misrepresented the facts of the case or else taught and published to the world, on mere hearsay, as science that of which he had no personal knowledge; that it is the safest and altogether the most charitable view to assume that Professor Tyndall had never tested an apparatus of the kind, and possibly never saw one; for it is altogether probable, if he had ever seen one of these Konig instruments, his curiosity would have induced him to test it, and thus correctly inform himself as to its sonorous effects.

The author does not lay claim to having received a regular scientific education, and yet he grapples with the problems of acoustics with marvelous ability, and especially with the phenomena revealed by the modern common use of the telephone, microphone, &c.

It may seem somewhat strange that a work with the above title should have more than half its pages devoted to throwing discredit on the labors of our most highly estimated acousticians. But it appears to be the author's plan to prove their teaching to be based on fundamental errors, that the minds of readers may be prepared to receive a new doctrine which will harmonize all the known facts in physics and science with religion so completely as to make belief in the unseen world less difficult to persons leaning toward materialism. He says that whenever we shall accept the great fundamental truth that we are surrounded with substantial but incorporeal entities, such as light, sound, electricity, magnetism, gravitation, &c., whose laws and principles of operation, as inscrutable as their Author, lie hidden in the ultimate causation of things, the relations of which, as well as their modes of operation, can only be apprehended by mortals in contemplation of their corporeal results through experiment and observation, we shall have arrived at a much better mental condition for the attainment of true scientific knowledge than by assuming pretentious laws and formulating elaborate hypotheses for the explication of the unsolvable mysteries of Nature.

Signs of the Times.

THE recent flurries in Wall Street and other money centres frightened many conservative investors, and no doubt with cause sufficient, as it finally required government help to tide over the trouble. However, the confidence and business push of the West have met and overcome this feeling, as all our solid business men report no check whatever, but, on the contrary, a decided increase in all legitimate lines.

No branch indicates this confidence of the general public as much as the music trade, now a very large industry, employing millions of capital and thousands of people.

A well-known Chicago house reports a larger business this fall than ever before in its history of a quarter of a century, and we find nearly every other music establishment here growing space.

This business may fairly be looked on as one of the "luxuries," and when we find its increase so marked at this particular time we feel assured that the threatened hard times have but little foundation.

Not only are pianos, &c., more freely bought than ever before, but our people are now demanding the costliest as well as the most perfect of all—the grand piano. Fourteen Steinway grand pianos in four weeks is the number Mr. Lyon reports sold by his firm, and as this was what he calculated would supply the demand till next January the increasing good taste and wealth of our citizens can readily be seen.

The demand for elaborate and fancy wood Steinway pianos also ran beyond expectation, and Mr. Lyon started yesterday afternoon for New York to pick out a new stock of grands and uprights, as he takes much pains to get only the choicest and most select pianos in the Messrs. Steinway's factory. Therefore, their patrons will find at Messrs. Lyon & Healy's only the best tones and latest style pianos— instruments fit to adorn the homes of the most cultured and favored.

Messrs. Lyon & Healy take great pride in showing a Steinway grand piano, 25 years old, now in their warerooms. After so many years' constant use it yet possesses a purity and clearness of tone that few could tell from a brand new instrument. And this is but an ordinary instance of the enduring qualities of Messrs. Steinway's pianos, especially their grands.—*Chicago Times*.

—The death of Mr. August Kleber, of H. Kleber & Brother, Pittsburgh, was announced in our last issue. The Pittsburgh Bulletin refers to Mr. Kleber as follows:

On Friday afternoon, at the Court House in Mayville, N. Y., the shadow of death fell swiftly upon Mr. August Kleber, of this city, and after a few hours of unconsciousness he passed away. Death was caused by the bursting of a blood vessel in the brain. In his death Pittsburgh loses a useful citizen, and a large family of sons and daughters are bereaved of a loving father. Mr. Kleber's connection with the musical profession past been identified in business with his brother, Mr. Henry Kleber, who is sixty-five years of age and leaves a wife, seven sons and two daughters.

The late August Kleber was, in his younger days, prominent in musical matters, possessing a fine tenor and being also an excellent flute player. A quarter of a century ago he was one of the famous old quartet that consisted of the following gentlemen: Mr. Glamboni, baritone; Henry Kleber, first tenor; August Kleber, second tenor; Emil Foerster, basso. Of this melodious four two live and two have solved the great mystery. Mr. Foerster is the father of Prof. A. M. Foerster, and he and Mr. Henry Kleber bid fair to long outlive their former associates in the quartet.



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The Most Perfect Organ Manufactured. It stands at the Head. Its Mechanism and Tone Perfect. New Styles always Lead. It stands Criticism and Thorough Inspection.

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Manufacturers of Grand, Square and Upright

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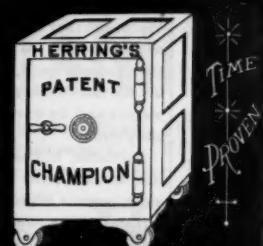
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WILL TAKE PLACE AT

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Wednesday Evening, November 9.



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His Emperor Violin (the Kaiser) achieved the Greatest Triumph in Violin Making.

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CHARLESTON, 1855.
BALTIMORE, 1859.
PARIS, 1867.
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(Not competing.)
LONDON, 1885.

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JULIUS BAUER & CO.,

—MANUFACTURERS OF—

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BAND INSTRUMENTS A SPECIALTY.

A careful comparison of the BAUER PIANO with those of leading Eastern makers respectfully solicited.

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HIGHEST INTEREST RATE!

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ENDOWMENTS at LIFE RATES!

Assets, over \$3,000,000.

ALFRED E. HATCH, 2 German St., Baltimore,

Supt. Eastern Department.

CHICAGO.

Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,
148 STATE-ST.,
CHICAGO, October 29, 1887.

THE past week has been one of considerable dullness; still some few pianos have been sold, but nothing compared with the number which was disposed of last year at this time. The truth is that business is dull.

Mr. James A. Guest, of Burlington, Ia., was in town during the week, and reports no lack of confidence among business men of his section, but rather an improvement, owing to the reopening of a rolling mill, which has been shut down for a considerable time. Mr. Guest looks forward to a moderately good business.

Mr. Carl Hoffman, who was also here the fore part of the week, reports business fair, collections better than in the spring, and he says that, while crops are not what they should be, he still looks for a moderate business. Mr. Hoffman is justly proud of the fact that he never sells a piano under a stenciled name; that he doesn't sell a cheap piano for a price beyond its fair value, and, in fact, relies mostly on a reputation for fair dealing to perpetuate his business.

Mr. E. F. Greenwood, one of the old travelers in the business from Chicago, has been exceedingly ill, but is now out again and is recuperating fast.

Mr. C. A. Gerold invites all dealers and lovers of the piano to the inspection of his upright piano. There are very many, possibly, who do not know that just beyond the bridge on Clark-st. Mr. Gerold has been quietly making and selling a moderate number of instruments for a long number of years, and we must say that in some respects they are remarkable, as he expresses it on his card, which will be found in the advertising columns of THE MUSICAL COURIER.

We may as well say, so far as the dullness spoken of in business in this city, that there are two exceptions to this rule, and they are the Weber branch house here, under the management of Mr. C. C. Curtiss, and the house of Messrs. Steger & Sauber.

Neither Mr. Cross nor Mr. Day can say as yet as to their future movements nor as to the disposition of the Chickering piano, all rumors being idle and valueless as mere rumors. As the Chickering house in New York are very short of grands, those which were in the warerooms here have been sent East to help them out there. Mr. Gottschalk took a trip to Milwaukee and sold a lot of Chickering pianos to their agent, Mr. Bradford, who returned with him, and reports a larger business this month than ever before.

The Chickering house are simply closing out the present stock—a fact which they are fast accomplishing. Mr. Gottschalk's instructions are in accordance with the foregoing facts. After finishing here he will take a prolonged trip through the South. We now hear that Mr. John Summers, formerly of Joliet, Ill., will take the road in the interest of Messrs. Chickering & Sons.

Mr. Lute Savage, of Salem, Ore., is reported to have been served with an attachment for \$550 and to have given a bill of sale to the creditor.

Far in the Northwest.

SPOKANE FALLS, Wash. Ter., October 17, 1887.

TO the pleasure-seeker, the tourist and the admirer of grand scenery, Puget Sound must be a very kaleidoscope of surprises and enjoyment—this mighty inland sea, with its bays and islands, its forests and mines, its fields of hops and fruit orchards, its even and pleasant climate and ever-varying scenery of mountains and gorges, and last, but not least, its gorgeous sunrises and sunsets. The imagination of the greatest artist cannot for a moment hope to reach the reality which nature has laid herself out to produce here, and if the most fertile imagination could do but very little justice to the reality, what could the pen accomplish? Both brush and pen might make an effort to paint or describe one of these magnificent sunsets, with its background of mountains, its foreground of sea and its surroundings of forests and fields, but the effort would be vain, for it would only be in comparison what the molehill is to the mountain, the brooklet to the great river, a pond to the ocean! This was my impression on the trip from Seattle to Port Townsend, not an impression of the present only, but a repetition and stronger one each time of the many I have made this same trip.

Port Townsend is the port of entry to this great inland sea. Across the Strait of San Juan de Fuca is the island of Vancouver, belonging to the province of British Columbia, and on the southernmost part of this island lies the city of Victoria. One enters

here by water, of course, through a very picturesque and solid harbor; the surroundings are more than interesting, because at a glance one sees how glorious is the situation of this city and how splendid its natural advantage. The city is solidly built up, and its streets and avenues wide and lined with trees. The population is between 25,000 and 30,000, and here a large jobbing trade is done with all the interior towns, and since the completion of the Canadian Pacific Railroad Victoria has grown wonderfully, being virtually the terminus of that road. Yet Victoria has never had a "boom," that being exclusively an American institution. Victoria is not a hothouse plant, forced and liable to premature decay, but it was born naturally, it grew naturally, and will continue to grow because it follows natural laws, not artificial ones. With all this population, also unlike an American town, Victoria has but two music stores, and both are doing well, as anyone can see at a glance, as with such a vast territory to work in there is plenty of room and plenty of work for both. Both these music stores are on Government-st. M. W. Waitt & Co. is on the south side. This store is a very daisy of a music store—neat, clean and consequently very attractive. The large and splendid stock is displayed to the best advantage, and it is, perhaps, pardonable when I hold up this establishment as a model. A large business is done here in the jobbing of musical merchandise and sheet-music. Pianos are Decker Brothers, Fischer, and Heintzman (Canadian). The organs are Estey, Mason & Hamlin, and the Dominion (Canadian). Messrs. Waitt & Co. have been in business here for thirteen years, and they enjoy a large and growing trade.

On the north side of the street are Messrs. C. A. Lombard & Co., really the successors of the music department of T. W. Hibben & Co., who have been in business here for nearly thirty years. The store seems rather too small for the amount of stock contained therein, but the situation is excellent—in fact, there could be no better. Mr. Lombard is a beginner, but reports his business in a most thriving condition, and time, with more experience and those facilities which are the result of such extended experience, will likely build up a large business. The field is open, failure here almost impossible. The pianos here are Steinway, Weber and Roenish (German). Organs are Bell (Canadian). I wish the two music stores of Victoria, most heartily and cordially, success.

Leaving Victoria I returned to Tacoma, the terminus of the Northern Pacific Railroad, and especially so of the Cascade division. At present one crosses the Cascade Mountains over a switchback, until the tunnel, which will be the second largest in the United States, will be finished. This tunnel will be nearly two miles long. The ride over the switchback is very interesting, the ascent and descent is in four tiers or terraces. Quite interesting objects are the locomotives performing the service on this switchback. There are two of them; they are the largest known and have each ten driving-wheels. More from curiosity than any other motive I stopped at Ellensburg, of which I had heard a great deal. This is a new town of some 1,200 population, and so far as the music business is concerned it is a curiosity, for there isn't a mouth-harmonica, accordion, violin or banjo for sale here, much less a piano or an organ. But they have a brass band, and on listening to it I had an idea that I was on the verge of delirium tremens.

There used to be two places keeping pianos and organs at Walla Walla, but they are no more; nor are there any new ones in place of the old ones. Why an establishment in so wealthy and old a town (population, 8,000) should not prosper is a mystery to me; but the fact is that all business done there in this line is done by wagons and by traveling men from Portland, Spokane Falls or elsewhere.

Pendleton, in Eastern Oregon, situated on the Oregon Short line, is much better off in this respect, having a nice little music store, recently added to his jewelry store by D. W. Fletcher. He reports quite a number of sales in pianos and organs, and feels very much pleased with his success. He has the Decker Brothers, Steinway and S. G. Chickering piano, and Story & Clark and Eastern Cottage (Bridgeport) organ.

My next stopping-place is Spokane Falls; but as in this connection I wish to say something about all the territory between the Cascade and the Rocky Mountains to the manufacturers in the East, I shall leave this to a separate letter. The purpose of my doing so is to explain from observation and experience the needs of this vast area of country, which in the near future will become of immense importance as a large consumer of pianos and organs, and which by Eastern manufacturers is hardly understood, because usually entirely misrepresented by circumstances and interested parties. I therefore sincerely trust that the manufacturers in the East will lend an ear to the facts that I have gathered regarding this country, and will see to it that they do justice to its requirements as far as agencies are concerned, which here have been regulated by nature and circumstances. P. P.

The New Moller Organ.

THAT the committee selected to purchase an organ for the new Methodist Episcopal Church has performed its work faithfully and well and that the selection of the Moller organ shows wisdom on its part is attested by all.

A brief description of the huge instrument may be of interest to our readers. The instrument is a two-manual one, containing 1,067 pipes and 24 stops, 18 feet high, 19 feet facing, and 8 feet deep. The scheme of this magnificent instrument is as follows:

GREAT ORGAN MANUAL.		
No. Stops.	Pipes.	Stops.
1	8 feet	open diapason
2	8 "	ducalina
3	8 "	double flute
4	4 "	principal
5	2 1/2 "	twelfth
6	2 "	fifteenth
7	2 "	R. K. S. mixture
8	8 "	trumpet
9	4 "	flute d'amore

SWELL ORGAN MANUAL.		
10	8 feet	viola diapason
11	8 "	colina
12	8 "	stopped diapason
13	4 "	flute traverso
14	4 "	violina
15	2 "	fifluna
16	8 "	oboe and bassoon

PEDAL ORGAN.		
17	16 feet	double open diapason
18	16 "	bourdon

MECHANICAL REGISTERS.		
50		Coupler swell to great.
51		Coupler swell to pedal.
52		Coupler great to pedal.
53		Bellows signal.
54		Tremolo.
24		Water motor.

PEDAL MOVEMENTS.		
2		Forte combination pedal to great.
3		Piano combination pedal to great.
4		Reversible pedal coupler.
		Balance swell.
		Manual compass C C to C—61 notes.
		Pedal compass C C C to D—27 notes.

It has a wind indicator over manuals and mirror over keyboards. The woodwork is of red oak, trimmed in cherry, and the design is in harmony with the architecture of the church. The displayed pipes, or speaking-peals, are tastefully decorated in gold and colors. In honor of the donor there is neatly engraved upon a plate the following: "A Free-Will Offering by Mrs. Azariah Freeman."

The keys are of the best ivory, with polished ebony "sharps and flats." The instrument is provided with the Moller improved bellows, with ample wind-chests throughout, and in construction, design and finish is complete in all of its details.

The Moller organ is comparatively unknown in the West, and consequently had to stand solely upon its own merits, but its precision of touch, promptness and peculiar sweetness and brilliancy of tone, the extraordinary power and enchanting variety of its combinations so captivated those present that they were very profuse in their praises of it.

The motive-power for this mammoth instrument is supplied by a Little Giant water-motor, manufactured at Erie, Pa.

The Moller pipe-organ, manufactured by Mr. Moller, at Hagerstown, Md., is fast gaining popularity, not only for its superiority as a church instrument, the substantial manner in which it is built, but also for its cheapness. The day previous to Mr. Moller's departure the committee introduced Prof. Louis Faulk, of Chicago, who had been brought on to test the merits of the instrument. Professor Faulk gave one or two public exhibitions and made a thorough test of the organ as to capacity and substantiality, and pronounced it a perfect instrument. At the dedication Prof. C. A. Havens, director of the musical department of the Female Seminary of Chicago, was employed to preside, and he was loud in its praise, claiming it to be equal to the \$3,000 organs. Much credit is due the committee, who were as follows Prof. O. P. Kinney, James D. Hollett, T. H. Bell, Prof. R. A. Herriage, J. A. McConaughay, any one of whom will gladly recommend the Moller organ.

Mr. M. P. Moller, the inventor and manufacturer, personally supervised the erection of the organ, and his contract with the committee was filled to the letter, even to the most minute detail. The organ cost \$2,500.—*Valley-raise (Ind.) Messenger.*

The Estey Organs and the Blennerhasset Hydraulic Engines.

THE close of the present month will see the termination of the American Exhibition in London. Among the musical exhibits on the stand of the Estey Organ Company are no less than three of Blennerhasset's patent "Perfect" hydraulic engines, which were successful in gaining the highest award given at the "Inventions" Exhibition. In two instances these are attached to instruments each having two manuals and pedals, whilst a third does duty in the centre of the stand at an instrument of truly magnificent exterior, and certainly as far as could be judged of great power and sweetness of tone.

It is obvious that without these motors the student could not with any degree of comfort or correctness blow and pedal at the same time. Mr. Blennerhasset informs us that the motors now in use were specially constructed for this class of instrument, their necessity commanding itself to him in his experiences at the "Inventions." They are most compact, and the result of inquiries made as to their performance justifies the use of the name by which they are designated—"Perfect." The method of regulating by the automatic valve reflects great credit on its inventor, for directly the reservoir is full, or, in the case of American organs, the exhaust chamber empty, they gradually ease down to the slowest possible speed, which in turn is augmented as the player uses more or less wind. These engines may be recommended to all who go in for study, but they are also made of sufficient size to do duty as organs in churches and elsewhere of any size.—*London Musical Standard.*

—Mr. Ernest Knabe, of Baltimore, was in Pittsburgh last week. Mr. W. L. Thompson, of East Liverpool, Ohio, is expected here this week.

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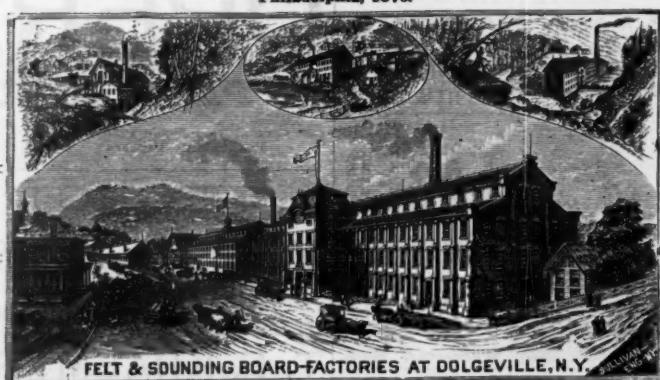
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